

## Abstract

After completing [ourmy](#) doctoral thesis - *Cioran ou l'ironie comme stratégie du refus... de Dieu*, at the Paris VII University (1997), [Iwe](#) continued to study, until 2004, the issue of the French authors of Romanian origin and the concept of irony.

The central focus of [ourmy](#) teaching and research interests, namely the “voices” of contemporary French literature - special voices, simultaneously expressing two different cultures, in which Ionesco and subsequently Cioran have occupied privileged positions throughout the years - emerged since [ourmy](#) first published volume, *Eugène Ionesco ou l'agonie de la signifiante* (Iași, Editura Fundației Axis, 2002). [OurMy](#) research on Ionesco is not placed under the sign of the absurd, although it considers this aspect, but under the sign of the ironic ambiguity and duplicity; this original perspective led [usme](#) later on to develop new, original approaches, from a transdisciplinary and quantum perspective, to literary notions and clichés, thus opening up new avenues of reading and interpreting.

The volume *Le Dieu paradoxal de Cioran* (Paris, Rocher, 2003, also published in Romanian translation, *Cioran sau rugăciunea interzisă*, Iași, Junimea, 2003) is the published version of [themy](#) doctoral dissertation ([Iwe](#) will not insist on this work here, although it is one of [my-our](#) most complex and original works on Cioran to date), and studies the philosopher's privileged and torturous relationship with God. The work makes use of the resources and methodologies of literary criticism, of philosophical analysis and linguistic pragmatics in order to interpret - in the key of the hermeneutics of irony and having as a background mystical, Gnostic and Buddhist influences, an atypical intellectual and spiritual journey, far from the image of the “atheist” and the “nihilist”, too easily favoured by Cioran exegesis and by superficial readers.

[OurMy](#) monograph *Cioran*, [solicitrequest](#)ed by the French Oxus publishing house (2004), aims at understanding a complex literary phenomenon, concerning a writer who left a strong imprint on his century, from the perspective of his double - Romanian and French - affiliation and training, in order to identify the different influences exerted on an original thinking and a complex and refined expression. The

volume, which is a chronological study of Cioran's life and work, also offers a thematic reading, a stylistic analysis, but also a commentary of the thinker's critical reception in the Romanian and international cultural environment.

Both volumes on Cioran were published by prestigious Paris publishing houses and enjoyed good feedback in scientific literature and from the informed audience (as revealed by the numerous chronicles and reviews, published especially in the French-language press), also giving rise to participations in cultural broadcasts of well-known television and radio stations in Paris, Bucharest and Iasi.

In order to support ourmy teaching and professional activities, we have published, both in Iasi and in on-line publishing houses, a series of studies and courses - addressed to distance-learning students - in the field of the French culture and civilisation, cultural diplomacy (on the basis of ourmy experience as a director of the Romanian Cultural Centre in Paris) and especially of contemporary French literature. Works such as *Lecturi nomade. Pagini subiective despre literatura franceză... și nu numai*, *Lecturi sedentare* and *Lecturi infidele* (published by the Junimea Publishing House, Iași, in 2006, 2010, 2014), are both fully-fledged critical texts, and working instruments for students and researchers, to whom the anthology of texts and the bibliographical lists at the end of the first volume are directed. By means of a series of studies, articles, reviews and interviews - providing a special approach, a non-conformist but at the same time rigorous and documented one, of the French cultural landscape - we tried to distinguish and analyse the main directions and tendencies, themes and recurrences in the very rich narrative landscape of the Hexagon. We proposed a selection of benchmarks, names of authors and reference works, in order to support those who are interested in the French literary phenomenon.

Guided by the same aim of developing my professional career, we had a rich activity of translator in/from French and initiated and coordinated a number of our Master students to undertake translations of important texts for the "Romanians in Paris" and "Antanta. Transdisciplinary studies", published by the Junimea Publishing House of Iasi. These activities helped some of them to obtain translator scholarships offered by the French Government or the European Commission. The monthly columns on the French literary life, published in magazines such as "Convorbiri literare" and

“Însemnări ieșene”, but also in national and international journals of literature and culture, and as an editor and a director of the Junimea Publishing House, also had a positive, dynamic impact.

In 2004, ~~I~~we founded a Centre for Transdisciplinary Studies, which has already organized several debates, conferences and seminars on issues ranging from the philosophy of science to art, the dialogue between sciences, literature and religion, many of them also developed in my subsequent research. ~~We~~! have recently taken a deeper interest in inter-, pluri- and transdisciplinary research areas, which are dominant directions on a global level, after researchers started to understand that the hyperspecializations in the last decades have fragmented knowledge in a dangerous way and transformed specialists in a sort of autists, incapable of communicating with their fellows and of taking a general view on Man and his destiny. Transdisciplinary research, as well as knowledge *in vivo*, supposes a correspondence between the outside world (the object) and the inner one (the subject), just as a new approach to the world, through a new type of intelligence, which establishes a bridge between mind, feelings and body, as well as a new way of thinking, based on the logics of the included third.

~~We~~! essentially proposed a new approach to Ionesco and Cioran, which ~~I~~we subsequently extended to other authors and to other aspects of the literary phenomenon, in this quantum perspective, which ~~we~~! consider to be more suitable, and which claims that reality is just an everlasting oscillation between actualization and enhancing, and that the rigid and artificial distinction between the Subject and the Object should be suppressed, that the privileged reference to the exteriority of material world should also be discarded, and that the only way of approaching the sense of reality is to accept a new vision - not a binary one, as classical logics wishes it - but a ternary and multiple one, the idea of “reality levels” being essential to the understanding of such a complex phenomenon.

Besides the transdisciplinary perspectives on literature, ~~my~~our newest and most complex interests are circumscribed to the issue of identity in the Francophone literatures and concretised in the volume and studies that came as a result of the research conducted in the two national projects ~~I~~we have taken part in: *Dynamique*

*de l'identité dans la littérature francophone européenne* (dir. Liliana Foşalău, Iaşi, Junimea, 2011), as a member of the research teams, and *L'Espace identitaire dans la littérature francophone contemporaine*, which ~~we~~ directed ~~ourmyself~~~~eyes~~. The first explored three areas of European Francophony, namely Romania, Switzerland and Belgium, from the perspective of the relationships between space and a particular way of being in the world, determined by the geo-cultural reality of French expression. In the second - which is to be completed next year - we aimed at deepening the theoretical and analytical conclusions of the first, in order to formulate new space-identity configurations in the contemporary Francophone novel, a new philosophy of the space, new space typologies from a geo-poetic perspective, a new reading of space in Francophone prose. The identification with a certain linguistic space, or with any space, represents what Freud called an “incorporation phantasm”, but which never reaches complete fusion. Identification is “a process of articulation, a suture, a superdetermination” (Stuart Hall) - not a subsuming. There is always “too much” or “too little”; a superdetermination, a lack, and never a totality. As all of the significant practices, it is submitted to the “play” of the same *différance* (procrastination, n.a.). It is in the interstices of the excess and/ or of the ablation that emerge - in our opinion - the specificities of the creative freedom of the authors who, for different reasons, turned French language into their home.

Our most original contribution consists in proposing a theory of the French language as essentially a space of creative freedom. The universal brightness of the French language manifests itself in two divergent directions, two opposite structures of the imaginary, what we have called the “narrow” tongue, the neck of the funnel, perceived as castrating and dominating, and the “outwardly curved” one, which, on the contrary, enables a too-full individual (for different reasons) to escape and experience freedom. The French cannot be detached and free is their own language; they do not have the right to touch it, as they have been taught to respect it, to protect its eternity, just as the “narrow” francophone. On the contrary, the “outwardly curved” francophone can test all the audacities that his/her own language forbids and thus discovers a space devoid of fixed relations, a flying “root”. In fact, we are talking here of a genuine metamorphosis. The writer slides from his/her

original identity and creates for himself/herself another skin, rich of all the perfumes that (s)he wears in the new language, which is no longer the same, nor entirely different.